104 - DANCE AND PHYSICAL DISABILITIES: A CASE STUDY

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Introduction

It is through the movement of the things that happens and the story was moving through the body that primitive man began to build the language of dance (BOURCIER, 2001). Through experience as a teacher in the teaching of dance, we realize that the movement is the form of direct contact with the individual's world, which make them, discover their potential. If we look, each individual body expressed its history, and this will not only deal with the physical part of these individuals, but also with what they have for more important: their very existence. This study aimed to investigate the effect of dance in the life of the disabled physically as well as its effects, adding reflection on the nonverbal language of the body.

The type of study

This study was conducted from the qualitative approach, since this type of research means the direct contact between researcher and the situation being investigated, which must develop a reflexive position, which allows the investigator questioned the reasons for and methodological principles , Realizing its limits and possibilities, there is a need for open discussion epistemological who moves with theoretical awareness within the limits and impossibilities of scientific research (REY, 2005). It is characterized by collecting and recording of data in a particular case in order to organize and ordering a report critical of an experiment and analyze it reflective, aiming to offer shares to them.

The Sample

Was composed of a male participant, with 27-year-old teacher and gained a disability, because it suffered amputation of the right lower limb (the leg) to twelve years when he had "childhood osteosarcoma, a type of cancer rare. The latter is the starter of the practice of dance and was invited in order to work differently, to participate in this survey. It said they were aware of the objectives of the research, knew that the ethical precepts (governed by the Resolution 196/96, of the National Health Council, which establishes rights and duties of researchers and researched in research with human beings) would be prioritized by the researcher and therefore accepted. How ethical component, to preserve the anonymity of the participant is formed into a compromise. To this end, replaced the name of the participant the initials JP.

The problem of health of Japan was identified at twelve years of age when it was struck by continuous pain in the right knee, which led him to seek medical help. In May 1993, after an examination followed the doctors who followed the case warned that its pathology (osteosarcoma child) was serious and that the consequence could be to an amputation of the right lower limb.

By taking account of the seriousness of the medical diagnosis, he sought with the help of family and friends to Santa Casa de Fortaleza-CE, hospital specializing in cancer treatment, getting attention from the medical team, but with poor hospital. It was on June 18, 1993 that Japan entered the hospital and three days after their hospitalization did a biopsy for finding the type of cancer he had. During the expected results, received a psychologist tracking the hospital that visited continuously, creating strong emotional bonds with patients and their families. Seven days after the doctor's visit with the psychologist, explained the need for removal of lower limb (leg) for prevention law, so that the tumor does not spread to other organs.

After the emotional shock that the news caused, JP passed through surgical procedures, followed by six months of chemotherapy. Throughout this period he was resuming his school activities, family relationships and contacts with friends. It was from that time Japan began to be remembered by people around her that was not part of a group "normal" society.For JP one of the factors of distress to the person who acquires a kind of disability face is the difference in treatment, and the eyes of others, because it does not feel or not also different from the people. "In addition, there will be a search of his physical disability compensate with other activities which include social and psychological world of the" normal "(JP).

It was since then that he began to participate in groups of gear while he graduated in Letters and studying languages. In mid-2006, of the university's choir that was formed, Japan receive the conductor of the choir to dance in a proposed show of dance and song. Besides the artwork developed in that time, Japan was able to exercise the teaching and had the experience of two years as a professor of higher education institution in the city of Fortaleza-CE.

Scenario Search

This study was conducted at the Catholic University of Ceara, located on Avenida Duque de Caxias, 101 - Center of the city of Fortaleza, Ceara, Brazil. Specifically, the study continued in the Course of Physical Education, using the physical space of the room to dance, which is characterized by a broad environment, with mirrors bars, wooden floor, lighted and air conditioned.

Data Collection

The first contact happened after an invitation by the choir of the university in Japan that was integral to perform a work of choreographic expression and body with the participant. The objective of the choir was to develop a show that confront the public with the issue of human diversity bringing them to a social reflection from the music and artistic expression of man. From this invitation assemble the need to conduct a research study on the dance for the disabled physical (JP), which was a recent activity and with little bibliographic material that offers this benefit to its discussion. We feel an obligation to hold a process of finding the theoretical material that could embasar the development of this practice.

Then the study continued with the initial application and directed a program of dance with 100-hour lesson, but to record the search were observed, recorded and analyzed the first ten-hour lessons.

These observations and records are made through participant observation, which is a technique of gathering, which the researcher is appropriate for a journal in the field, to make the records that are important in view of the interest of the study. For each lesson, it is emphasized that the events are related to the research objectives, for example, changes in motor development, posture and self confidence.

The intervention

The classes take place once a week for a duration of three hours. We used the technique of classical ballet to improve posture, and it is important for the dancer, made aware of your skeletal alignment and places of asymmetry, as well as their own restrictions on movement (SAMPAIO, 1999). Techniques of modern and contemporary dance were also added. For Rangel (2002) to modern dance, is characterized by basic movements of contraction of the trunk, arms and legs, the contraction and expansion, used this style, reflects the energy that comes from the umbilical region by linking itself to a respiratory work to improve the field of implementation of the movement. Already Fahlbusch (1990), explains that the contemporary dance, express search, reporting, criticism or reflect on the ideas current, existing problems and trends which moves in the society.

The classes always start with relaxed conversation, so you could understand how the student was available, how he felt both physical and emotionally to participate in the classroom, and then direct us to the bar or on the floor where the heating occurred. Free movement emerged, questions and questions, including debating so that we could reach a pleasant lesson, and that had benefits for the student. It is important to emphasize that happen every encounter new discoveries about how best to implement the exercises. The class is constituted of a laboratory for questions and answers.

The first lesson - the proposal that was the first time integration between student and teacher, whose challenge was new for both essential and it was a mutual respect for the truth. That lesson was the purpose of socialization student / teacher / environment. Initially impact was difficult for Japan to face up with his image reflected in the mirror, was a strange display of his physical disability.During the implementation of the student movement had cramps and fatigue because the weight of his body was concentrated in a single member (right leg), that led us to continue on the floor where he felt more at ease. It was possible to see that Japan has had difficulty in performing the movements with displacement "of diagonal", which themselves are more dancing, need balance, posture firm and field body, because the movements "of ground" in which the body is resting on the ground And the same is identified and acquired autonomy and security to them.

The second lesson - JP proved to be adapted to mirrors. The purpose of this lesson was to develop body awareness, balance and posture erect to dance. At the center of the room practice movements using the crutches, seeking understand the various ways that they could provide when used as an instrument of art. This lesson was perceptive integration of the student at every moment, seeking to transform its limited excess, its difficulty in winning and success, their enthusiasm was contagious and interest that was that we forget the hours since the end of the lesson, we are talking about how he had felt.

The third lesson - The objective was to strengthen the muscles and improving posture and balance. We have started the heating bar was noticeable in their development to carry out the exercises in a more defined and technique. Then we conducted some years and continued in soil, we began the assembly of choreography. We chose to use crutches only at the end of the lesson. That experience made with a chair, then he danced without the aid of any object using only his own body as a tool of art and link of communication. The construction of this dance has allowed Japan to the interpretation of the body in motion, placing evidence in a body that until then had only been seen moving with the aid of crutches or prosthesis.

The interview

After applying the lessons, was conducted semi-structured interview, conducted through a voice recorder in the room to dance the Catholic University of Ceará, made by the guiding question "What is the relevance of dance in your life?" With the intention to know the possible contributions and / or the meanings that this activity which was carried out to the student with a disability physically, but also get a feedback of action. The student replied in a discourse, without interruptions, questions or answers induções of the researcher, avoiding bias.

Analysis of data

To perform qualitative analysis of the data, identified the interpretive analysis of data. In the classification by Cassiani (1996) the theory based on data is a kind of interpretative research located as a variant of the symbolic interacionismo.

Results and Discussion

The beginning of the interview was based on a phrase from an author being disabled physically Frida Kahlo "Feet for? I have wings to fly, "said the interviewee.

Taking the well-known phrase of this great Mexican artist who suffered amputation of his right leg after numerous surgeries in his whole body, is that I share this brief report, the experience of my body, as physically disabled in the world of dance. (JP).

Since children dance for me was a very pleasurable experience. At twelve years, when suffered the amputation of the right leg, which was missing me most was dancing, because questions and caused deep melancholy. I felt unable to drop my body, because now felt totally limited. Little by little, I was finding that could dance my way with my individuality and understand that it always caused us friends impressions of amazement to see me at a party running a few steps at different paces. (JP).

The dance, in addition to physical activity and body movement is at the same time a channel of revelation of interiority, involving the mind and body to work subjectivity. Dancing is to communicate certain state of mind, a way to view and see the world, to feel the full body and use of it to meet other feelings and sensations. The playful aspect of the movement, as a regulator of energy, wealth of pleasure, tolerance and transmission can help structure the individuality, and emotional balance the absence of social relationships (VARGAS, 2000).

Nanni (2003) describes the child in Terni precise age of body experiences of communication and expression which admits to this expanding their creativity and interpretatividade. The dance promotes a feeling of joy by his playful aspect of moving is still happily strengthening the self-concept self-esteem, self-confidence and self-image.

The above reports show the need that the participant has to communicate with the world through the body, because the motion allows the discovery of new possibilities. Japan, despite being a carrier of physical disability, need to pull off from their body movements thereby confronting the company, breaking paradigms and concepts for a pre culture biased.

I confess that the first classes, recognition of my body as a territory from possibilities other than the standard human aesthetic not caused me any comfort. See my body of shoe, half in front of the mirror I broke all the stereotypes of ballet that I was protected in memory. The imbalance of the body, the difficulties of traditional movements were causing me a kind of catharsis contrary. When I find myself, after school felt a great desire to quit, my body was not like I even imagined, with two legs, recorded videos I confirmed that, and a revira around feelings took account of that initial moment (JP).

From now started to build a bold and challenging work for both. To develop it was necessary to understand people with physical disabilities within a general context, so that it can perform a job that puts the body in evidence, a body that for too long remained hidden by displays in its anatomical shape, a man with settings outside normal patterns established by human genetics. Months later, with the classes more intense, the body aesthetically more loose, we were discovering, Roberta and me, that there was a different view on the Dance in a body that appears to be seen as impotent, unable and sentenced to an inertia forever (JP).

To break concepts already established by Japan and the physically disabled in general is paramount confront them with new hypotheses and discoveries to the reconstruction of a concept. The dance of life in Japan had the important role of a reorganization of its self-image so far rejected. This achievement of citizenship and reconstruction of self-image is possible that in the dance they are looking for work is not the body-object, which only concerns the implementation of the movement, but think and express in their own movement, working with his Subjectivity So that they can create and act with autonomy (VARGAS, 2000).

There will, within my thoughts in order to take my body, such as what was, in the eyes and feelings of others. The dance was no longer an artistic achievement, but a vital factor for my body. I spoke with the dance rather than a professor of literature, because the dance is widened my chance to tell the world that these bodies are often excluded from social groups, have unique language and transforming itself to the world. Moreover, I teach people to recognize an artist not as poor example of life to others, but individual aware and competent as any other (JP).

By placing a disabled body on stage, we realize that when it was excluded by JP often condemned and deemed unfit, we have the intention to include it or reinserting him into society, showing that, regardless of their physical condition, we all have rooted in our bodies a nonverbal language that is a factor of change and transformation. Ferreira (2002) writes that by moving the poor is based internally between the feel and move up, may have the dance as expression and communication.

Today, in a new process of artistic search, along with a company of contemporary dance, dance and live it changed the direction of my eyes before the world and people. She speaks more to me than I can talk it through people to people, and she taught me and taught to be aware of my role in the world, and as a single individual.(JP).

Through the art of dance JP realized that one can not be spectator most of its history, so we had to face the challenges in the new discovery, to be the main author on the journey of life.

Final Considerations

It was proven that the dance for the disabled physics is a new horizon in search of renewal and development for life, as the company confronts pre breaking concepts for a culture allowing a standardized social restructuring winning the barriers of uncertainty and failure , Which for several centuries permeated the history of the poor. This led us to realize the important feature that this activity gives us things, affective, emotional, physical and social. Become necessary investments in other studies with shares in dance for students with disabilities that extend the age groups and different demands.

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DANCE AND PHYSICAL DISABILITIES: A CASE STUDY

Abstract

The dance is a form of communication and expression, a manifestation of the inherent nature of man, the events in this life (NANNI, 2003). This study sought to investigate the effect of dance from the viewpoint of the disabled physically as well as its effects, reflecting on the prospect of nonverbal language that expresses the body. Brought from a qualitative approach and using only a participant from the male, with 27 years of age. As a tool to collect, intervention was done through dance and after that, semi-structured interview. The results showed the necessity that the bearer of physical disability has to communicate with the world through the body, because the motion allows the discovery of new possibilities. It is understood that the important role of exerts dancing reconstruction of their self-image, until then rejected, re-signifying their relationship with the body. Thus, studies of dance for the disabled physically become necessary. Therefore, it is suggested investing in shares with other studies in dance for people with disabilities, which extend the age groups and different demands.

KEY WORDS: Dance. handicapped. Body Expression.

LA DANSE ET DES HANDICAPS PHYSIQUES: UNE ÉTUDE DE CAS

Résumé

La danse est une forme de communication et d'expression, une manifestation de la nature propre de l'homme, les événements de cette vie (Nanni, 2003). Cette étude visait à étudier les effets de la danse du point de vue des personnes handicapées physiquement ainsi que ses effets, la réflexion sur la perspective d'une langue non-verbale qui exprime le corps. Présenté à partir d'une approche qualitative et en utilisant uniquement un participant de l'Homme, avec 27 ans d'âge. Comme un outil pour la collecte, l'intervention a été fait par le biais de la danse et après, semi-structuré. Les résultats ont montré la nécessité que le porteur de handicap physique a pour communiquer avec le monde à travers le corps, parce que la motion permet de découvrir de nouvelles possibilités. Il est entendu que l'importance du rôle de la danse exerce la reconstruction de leur image de

soi, jusque-là rejeté, re-signifier leur relation avec le corps. Ainsi, des études de danse pour les handicapés physiques sont nécessaires. Par conséquent, il est suggéré d'investir dans des actions avec d'autres études en danse pour les personnes handicapées, qui étendent les groupes d'âge et des exigences différentes.

MOTS CLÉS: Dance. Handicapés. Organe Expression

LA DANZA Y LA DISCAPACIDAD FÍSICA: UN ESTUDIO DE CASO

Resumen

El baile es una forma de comunicación y de expresión, una manifestación de la naturaleza inherente del hombre, los acontecimientos en esta vida (Nanni, 2003). Este estudio pretendía investigar el efecto de la danza desde el punto de vista de las personas con discapacidad física, así como sus efectos, lo que refleja en la perspectiva de lenguaje no verbal que expresa el cuerpo. Traídos desde un enfoque cualitativo y el uso de sólo un participante de los hombres, con 27 años de edad. Como una herramienta para recoger, la intervención se hizo a través de la danza y después de eso, entrevista semi-estructurada. Los resultados mostraron la necesidad de que el portador de discapacidad física tiene que comunicarse con el mundo a través del cuerpo, porque la propuesta permite el descubrimiento de nuevas posibilidades. Se entiende que el importante papel que ejerce el baile de la reconstrucción de su propia imagen, hasta entonces rechazada, re-significando su relación con el cuerpo. Por lo tanto, los estudios de baile para las personas con discapacidad física fuera necesario. Por lo tanto, se sugiere invertir en acciones con otros estudios en danza para las personas con discapacidad, que se extienden los grupos de edad y diferentes demandas.

PALABRAS CLAVE: Danza. Minusvalidos. Expresión Corporal.

DANÇA E DEFICIÊNCIA FÍSICA: UM ESTUDO DE CASO

Resumo

A dança é uma forma de comunicação e expressão, uma das manifestações inerentes à natureza do homem, presente nos acontecimentos da vida (NANNI, 2003). Este estudo procurou investigar o sentido da dança sob a ótica do portador de deficiência física, bem como seus efeitos, refletindo sobre a perspectiva da linguagem não verbal que o corpo expressa. Conduzido a partir de uma abordagem qualitativa e utilizando-se apenas de um participante do sexo masculino, com 27 anos de idade. Como instrumento de coleta, foi feito intervenção por meio da dança e após a mesma, entrevista semi-estruturada. Os resultados evidenciaram a necessidade que o portador de deficiência física tem em comunicar-se com o mundo por meio do corpo, pois o movimento permite a descoberta de novas possibilidades. Considera-se que a dança exerce importante papel de reconstrução de sua auto-imagem, até então rejeitada, re-significando sua relação com o corpo. Assim, estudos aprofundados da dança para portador de deficiência física tornam-se necessários. Portanto, sugere-se investimento em outras pesquisas com ações em dança para portadores de deficiências, que se estendam a faixas etárias e demandas diferentes.

PALAVRAS-CHAVES**:** Dança. Deficiente Físico. Expressão Corporal.